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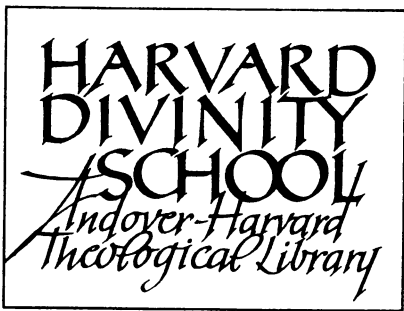
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BUDDHIST HYMNS

VERSIFIED TRANSLATIONS FROM THE DHAMMA-
PADA AND VARIOUS OTHER
SOURCES

ADAPTED TO MODERN MUSIC

BY

PAUL CARUS

CHICAGO
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TABLE OF CONTENTS.

	PAGE
FOREWORD	5
THE BUDDHIST DOXOLOGY	13
THE BUDDHA'S HYMN OF VICTORY	15
THE ESSENCE OF THE DOCTRINE	16
HAPPINESS	17
SELF-RELIANCE	19
AN ANCIENT RULE	20
THE RELIGION OF ALL THE BUDDHAS	21
THE THREE CHARACTERISTICS	22
LOVE UNIVERSAL	23
THE GOAL	24
NIRVANA	25
KARMA, THE LAW OF DEEDS	26
BRIDAL CHORUS	27
AMITABHA	30
AT THE GRAVE	32
IMMORTALITY OF DEEDS	34
GEMS OF BUDDHIST POETRY	36
Mind, 36.—Unfailing, 36.—The Bane of Man, 37.—Life or Death, 37.—The Heart, 37.—The Roof, 37.—Beatitude, 37.—The Best Weapons, 37.—Universal Goodwill, 37.—The Realm of the Uncreate, 38.—Edification, 38.—Egotism Conquered, 38.—The Victor, 38.—The Ego Illusion, 38.—In the World Not of the World, 39.—Transiency, 39.—Right or Wrong, 39.—The Bliss of the Gospel, 39.—Sweeter, 39.—Throughout the Four Quarters, 39.—A Buddhist Maxim, 40.—Devotion, 40.—Deeds Live On, 40.—The Uncreate, 40.—Be Resolute, 40.	



FOREWORD.

BUDDHISM exercises an increasingly powerful influence upon the people of western civilization: it fascinates the pious Christian on account of its remarkable agreements with Christian ethics; it interests the unbeliever on account of those features of its doctrines which stand in contradictory opposition to Christianity, and it is admired by thinkers on account of its philosophical depth, its humane spirit, and the loftiness of its morality.

As to myself, Buddhism has constantly grown upon me and I have found more and more reason to justify my esteem for both this grand religion and its noble founder. I can repeat the words and make them my own which the venerable Professor Fausböll said after having spent a lifetime on the study of Pali literature, "the more I know of Buddha, the more I love him."

The influence of Buddha's spirit upon his followers shows itself in the excellencies of the Buddhist canon, which among all the religious literature on earth—and here not even the Bible can be said to make an exception—is distinguished by purity, profundity, and loftiness. In my literary labors I have met with repeated occasions when I felt the need of quoting Buddhist hymns for the qualities that characterize the devotional poetry of Buddhism, and thus I was frequently induced to try my hand at the versification of these ancient and venerable stanzas, the result of which is collected in this little volume. In addition to versifications of Buddhist poetry, I have written a few original poems in the same strain, and these are also included in the present collection.

I have set some of these Buddhist poems to music, which, as

I am fully conscious, is a bold innovation, but may be welcome to some musical friends of Buddhism. Music is a comparatively recent invention, but the religious services of ancient India at an early time were possessed of a melodramatic recitative, or better, a chanting, which came very near to being real music and may be characterized as the initial stage of sacred music.

Secular music may have existed in the days of early Buddhism, for among the rules for novices we find a prohibition from attending musical performances which, we may well assume, corresponded somewhat to modern variety theaters or vaudeville shows; and in consequence, even to-day the majority of Buddhist priests in Burma, Siam and Ceylon look upon music as profane and sensuous—a thing to be shunned. Yet there is a difference between the noble strains of Johann Sebastian Bach and foolish rag-time tunes, between the sonatas of Beethoven and the operettas of Offenbach; and we know that in the age when Buddhism flourished in India, when the prosperity of the country reached its highest mark, sacred music existed; for we read in a translation of the Dharmapitaka that the philosopher Ashvaghosha was a musician, and a hymn of his composition was used in public worship. We read:¹

“He [Ashvaghosha] then went to Pataliputra for his propaganda-tour, where he composed an excellent tune called *Lai cha huo lo*, that he might by this means convert the people of the city. Its melody was classical, mournful, and melodious, inducing the audience to ponder on the misery, emptiness, and non-atman-ness of life.* That is to say, the music roused in the mind of the hearer the thought that all aggregates are visionary and subject to transformation; that the triple world is a jail and a bondage, with nothing enjoyable in it; that since royalty, nobility, and the exercise of supreme power are all characterized with transitoriness, nothing can prevent their decline, which will be as sure as the dispersion of the clouds in the sky; that this corporeal existence is a sham, is as hollow as a plantain tree, is an enemy, a foe, one

¹ Translated from the Chinese by Teitaro Suzuki in his *Ashvaghosha's Discourse on the Awakening of the Faith in the Mahayana*, pp. 35-36.

* This should read, “impermanence, misery and emptiness of life,” for it obviously translates the words “*anicca, dukkha, anatta*.”

not to be intimately related with; and again that like a box in which a cobra is kept, it should never be cherished by anybody; that therefore all Buddhas denounce persons clinging to a corporeal existence. Thus explaining in detail the doctrine of the non-atman and the *shunyata*, Ashvaghosha had the melody played by musicians, who, however, not being able to grasp the significance of the piece, failed to produce the intended tune and harmony. He then donned a white woolen dress, joined the band of musicians, beating the drum, ringing the bell, and tuning the lyre, and this done, the melody in full perfection gave a note at once mournful and soothing, so as to arouse in the minds of the audience the idea of the misery, emptiness, and non-atman-ness of all things. The five hundred royal princes in the city thus moved all at once were fully awakened, and abhorring the curse of the five evil passions, abandoned their worldly life and took refuge in the Bodhi. The king of Pataliputra was very much terrified by the event, thinking that if the people who listened to this music would abandon their homes (like the princes), his country would be depopulated and his royal business ruined. So he warned the people never to play this music hereafter."

We quote from the same source:

"The fact agrees well with Taranatha's statement which in its German translation reads as follows: 'Die von ihm verfassten Loblieder sind auch in allen Ländern verbreitet; da zuletzt Sänger und Possenreisser dieselben vortrugen and bei allen Menschen des Landes mit Macht Glauben an den Buddha entstand, erwuchs durch die Loblieder grösserer Nutzen zur Verbreitung der Lehre.' (*Geschichte des Buddhismus*, German translation, p. 91.)"

Literally translated the name Ashvaghosha means "The Neighing Horse," and so he is commonly portrayed in connection with a horse. The accompanying picture is reproduced from a Chinese frontispiece of Ashvaghosha's *Awakening of Faith* after a reproduction made by the Rev. Dr. Timothy Richard. Here the sage is shown as floating in the clouds, and his emblem is placed beneath.

How commonly music must have been a pastime or perhaps even a means of private edification among the Buddhist priests

of ancient India during the first millennium of the Christian era, appears from the wall paintings on the caves of Ajanta, where we see monks with guitars and other musical instruments; and



ASHVAGHOSHA, THE BUDDHIST ST. AMBROSE.

the thought that there could be anything wrong in music seems to be altogether missing.

In China and Japan music is freely used in religious worship

among the Buddhists, the Shintoists and the Taoists, but of course Chinese and Japanese music is not always musical to western ears. In our opinion it is only a question of time when western music and western singing will be introduced in the religious institutions of the Flowery Country. The first steps in this direction, consisting in the establishment of schools of music after Italian and German patterns, have been taken and some national songs have already been composed by native composers.

I learn from the Rt. Rev. Dr. Mazziniananda Svami, the Lord Abbot of the Buddhist Church of Sacramento, California, a man of cosmopolitan attainments who received his early education at Lhassa at the feet of the late Dalai Lama, that music has been used in Tibet since ancient times in the Buddhist High Mass and its intonation greatly resembles the Gregorian chant. The same authority insists that those who would not allow music in Buddhist worship "do not manifest the spirit of Our Lord Buddha," adding, "Without inspiring music and words I should not have made so many converts." With regard to the proposed publication of this collection, the Rt. Rev. Dr. Mazziniananda says:

"I am greatly rejoiced you have completed a hymn-book for Buddhist worship, for as you say music is a great help in edification. True, Oriental nations are not musical in the western sense of the term, but for the life of me I cannot understand why they should not take kindly to your suggestion as to accepting the hymns, but we must overlook their weakness. Some probably have the idea that it savors too much of the Christian form of worship, but I do not see it in that light. Buddha taught when you are in Rome do as the Romans do, etc. I myself make a little noise on the piano and organ, and when we have no one in the congregation who will play I make the attempt and the congregation always sings right heartily; so a little music goes a long way in this country to sweeping the cobwebs off the windows of the soul and thus let in the sunshine of love. If people see sensuality in music, it must be the reflection of their own mentalities and in my opinion indicates those living internally on the lower plane."

In the writer's opinion the classical music of Europe is pervaded by the deep religious spirit which may very well be regarded as Buddhistic. This is true of all the several compositions of Beethoven; and Chopin's Nocturne, Opus 37, No. 2, could not be better described than as a longing for Nirvana. The restlessness of life is assuaged by that peace of soul which passeth all understanding. It is the irritation of Samsara resolved in the calm of Nirvana.

* * *

Whether or not the chanting in Greece and Italy was derived from India is a question that can no longer be definitely settled, for we must assume that chanting was practised in a prehistoric age and is therefore common to almost all the races of the earth. The Indians of America chant their religious songs, and so do the natives of Oceania as well as in the interior of Asia. Babylonian, Hebrew, Egyptian, and even Greek musicians seem to represent simply a higher development of this prehistoric mode of chanting.

The Christian church has inherited music from its pagan predecessors and is indebted to them even for the words of the litany. This is proved by a passage of the philosopher Epictetus who warns his readers not to trust in the art of the soothsayer and call on God by chanting the *Kyrie eleison*,² which presupposes that it was then customary to use the very words of the best known Christian liturgic song in the ritual of pagan ceremonies.

It is well conceded now that ancient thinkers such as Seneca, Epictetus, Marcus Aurelius and others are in their inmost philosophy much more Christian than the Christians of their age would recognize. In fact, the Christianity of these pagan thinkers is almost nearer to the Christianity of modern times than was the Christianity of their contemporaries. Those who believe that these pagans had acquired their thoughts from Christians assume that the *Kyrie eleison* mentioned by Epictetus presupposes his acquaintance with the Christian liturgy, but the context indicates

² τρέμοντες τὸ ὀρνιδάριον κρατοῦμεν καὶ τὸν θεὸν ἐπικαλούμενοι δεόμεθα αὐτοῦ "ΚΥΡΙΕ ΕΛΕΙΣΟΝ! ἐπίτρεψόν μοι ἐξελεῖν."—Book II, 7, 12.

that this chant was common among pagan soothsayers, and he condemns it on that account. Obviously there is much in religious as well as musical development concerning which we can merely conjecture and have no definite information.

The first step in regulating music artistically in the church service of Christianity was taken by St. Ambrose (340-397) and a still higher development was reached by Pope Gregory I (540-604), who arranged the Gregorian chants. The former approximately corresponds to Ashvaghosha who like the Christian saint was a leader, a reformer and also a musical composer.



The song-book of the Buddhists was the *Dhammapada*, which title may be appropriately translated by *Hymns of the Faith*.³ *Dhamma* means "truth," especially "religious truth," "doctrine," "faith," and *pada* means "line," "stanza," "hymn," "poetry."

In order to enter into the real spirit of the ancient religious poetry of Buddhism, we ought to reduce it to the same form of song into which religious sentiments have developed among us, and this the author has attempted to do by casting the most characteristic verses of the *Dhammapada* and other famous Buddhist stanzas into modern form and setting some of them to music.

The melodies of several of these songs have been composed by the author. Others are German chorals or ancient folk-songs, some of them modified to suit the present purpose.

Some stanzas call for special explanations. The Buddha's Hymn of Victory was uttered under the Bodhi tree and declares that the clinging to the ego has been recognized as the builder of individuality, but now since the builder is seen, the superpersonal state of Buddhahood has been reached. In the same sense Ashvaji's summary called "The Essence of the Doctrine" is to be

³ Under this title Albert J. Edmunds has published a most convenient literal translation of the complete *Dhammapada*.

interpreted. Clinging is the cause of all passion, and when clinging ceases, peace is attained.⁴ This same stanza has been inscribed upon Buddha statues and chiseled into rocks so as to be in evidence almost everywhere. The words had a greater significance in ancient times than they can have to the present generation, at any rate the finer shade of appreciation has become lost. But we are told that in Buddha's days the recital of these lines as containing "the essence of the doctrine" converted the greatest thinker among Buddha's disciples, Maudgalyayana (in Pali *Moggallana*), at once.⁵

The doctrine of the "three characteristics" is based upon the consideration that all compounds, all component things, all conformations (in Pali called *sankharas*) must finally be dissolved again. It lies in the nature of being that nothing which consists of parts is permanent. Therefore all bodily existences are transient.⁶

In a contest between two kings for greater nobility of principle in ethical conduct, King Mallika is praised thus:

"The strong he overthrows by strength,
The mild he treats with mildness,
By goodness he subdues the good,
The wicked, though, by wickedness."

A higher ethics is attributed to the King of Benares whose maxim is as follows:

"The angry he conquers by calmness,
And by goodness the wicked;
The stingy conquers he by generosity,
And by truth, the speaker of lies."

For the poems expressing moral maxims, there is no need of further comment; they speak for themselves. The Bridal Chorus utilizes Wagner's music for a conception of wedlock which reflects the Buddhist conception of Karma.

⁴ For further explanations the reader is referred to the author's pamphlet *Dharma*, and also to his book *Buddhism and Its Christian Critics*. For a literal translation of "The Buddha's Hymn of Victory" and a collection of poetical versions see *The Open Court*, Vol. XIX, pp. 46-48.

⁵ The original Pali text of Ashvajit's stanza suits the music as well as does the English translation.

⁶ See *The Dharma* (5th ed., 1907), p. 42.

THE BUDDHIST DOXOLOGY.

दिव्य तपति आदिशो रश्मिं आभाति चन्दिमा ।
 सज्जदो खल्लिधो तपति छाद्यो तपति ब्राह्मणो ।
 अथ सच्चमहोरश्मिं बुद्धो तपति तेजसा ॥ ५ ॥

Dhammapada, 387.

P. C.

Bright shi - neth the sun in his splen - dor by day, And

bright the moon's ra - diance by night; Bright shi - neth the he - ro in

bat - tle ar - ray, And the sage in his thought shi - neth bright;

But by day and by night, none so glo - rious, so bright As Lord

THE BUDDHIST DOXOLOGY. (CONTINUED.)

Bud - dha, the source of all spir - it - ual light. But by

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The melody is written in the upper staff, and the accompaniment is in the lower staff. The lyrics are placed between the two staves.

day and by night, none so glo - rious, so bright As Lord

The second system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The melody is written in the upper staff, and the accompaniment is in the lower staff. The lyrics are placed between the two staves.

Bud - dha, the source of all spir - it - u - al light.

The third system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The melody is written in the upper staff, and the accompaniment is in the lower staff. The lyrics are placed between the two staves. The system ends with a double bar line.

THE BUDDHA'S HYMN OF VICTORY.

अनेकजातिसंसारं सन्धाविस्सं अनिब्बिसं ।
गहकारकं गवेसन्तो दुक्खा जाति पुनप्पुनं ॥८॥

गहकारक ! दिट्ठोऽसि पुन गेहं न काएसि ।
सन्धा ते फासुका भग्गा गहकूटं विषड्ढित्तं ।
विषड्ढारगतं चित्तं तपएहानं खयमञ्जगा ॥९॥

Dhammapada, 153-154.

Adapted from a German Choral by P. C.

Rit.

Through many births I sought in vain, The build-er of this house of pain; Now,

build-er, thee I plain-ly see, This is the last a-bode for me. Thy

ga-ble's yoke, thy raf-ters broke, My heart has peace, all lust will cease.

THE ESSENCE OF THE DOCTRINE.

NĀGĀRI.

Solo.

Ye dham - ma he - tup - pa - bha - va. Te - sam he - tum Ta -
The Bud - ha did the cause un - fold Of all the things that

tha - ga - to A - ha; Te - san - ca ni - ro - dho, E -
spring from caus - es. And fur - ther the great sage has told, How

Cres. *pf* Chorus.

vam - va - di ma - ha - sa - ma - no. Na - mo tas - sa Bha -
fi - nal - ly their pas - sion paus - es. Praise ye the Lord, the

THE ESSENCE OF THE DOCTRINE. (CONTINUED.)

The musical score consists of three staves. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp (F#). It features a melody with a crescendo (Cres.) and a forte (f) dynamic. The lyrics are: "ga - va - to, A - ra - ha - to, sam - ma - sam - bud - dhas - sa. Bless - ed One, the Ho - ly One, the En - light - ened One." The middle staff is a piano accompaniment in G major, starting with a treble clef and a key signature of one sharp. The bottom staff is a piano accompaniment in G major, starting with a bass clef and a key signature of one sharp. It also features a crescendo (Cres.) and a forte (f) dynamic.

HAPPINESS.

सुसुखं वत जीवाम वेरिनेसु अवेरिगो ।

वेरिनेसु मनुस्सेसु विहराम अवेरिगो ॥१॥

सुसुखं वत जीवाम आतुरेसु अनातुरा ।

आतुरेसु मनुस्सेसु विहराम अनातुरा ॥२॥

सुसुखं वत जीवाम उस्सुकेसु अनुस्सुका ।

उस्सुकेसु मनुस्सेसु विहराम अनुस्सुका ॥३॥

सुसुखं वत जीवाम येससो गत्ति किस्सणं ।

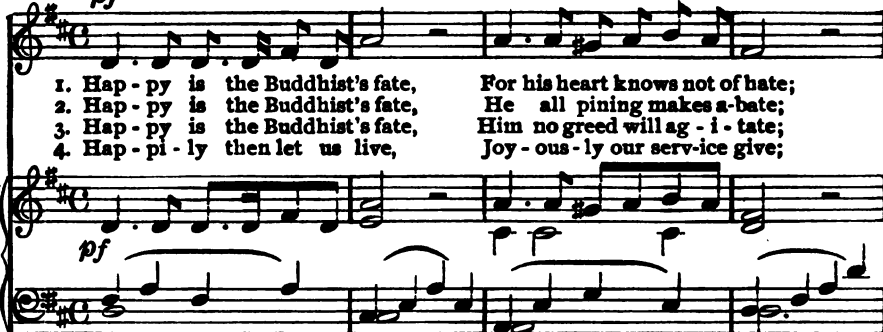
पौतिभक्खा भविस्साम देवा आभस्सुरा यथा ॥४॥

HAPPINESS.

Dhammapada, 197-200.

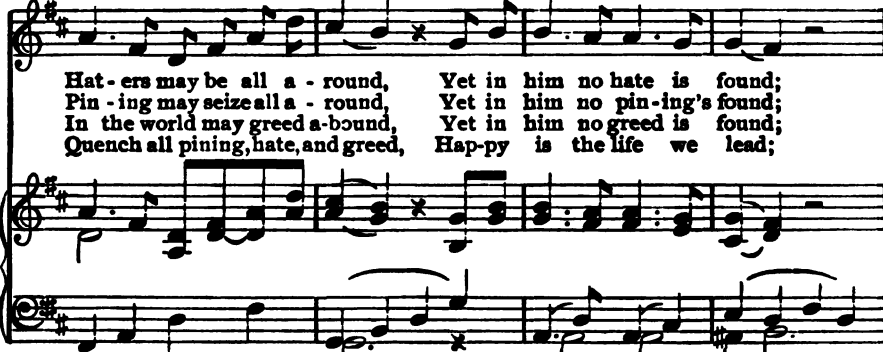
German Folk Song.

pf



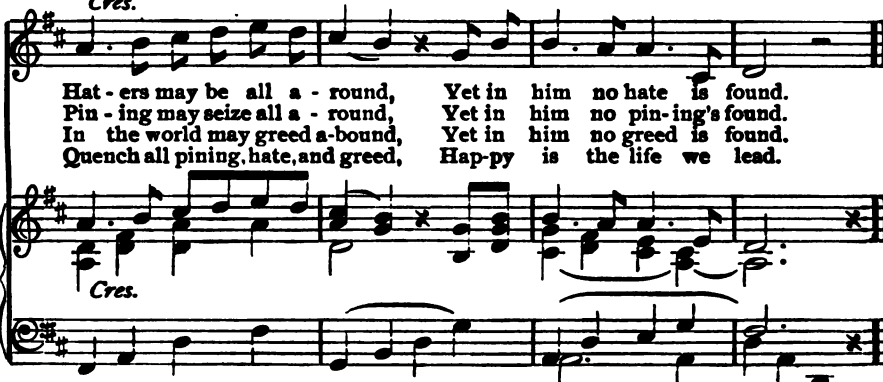
1. Hap - py is the Buddhist's fate, For his heart knows not of hate;
2. Hap - py is the Buddhist's fate, He all pining makes a-bate;
3. Hap - py is the Buddhist's fate, Him no greed will ag - i - tate;
4. Hap - pi - ly then let us live, Joy - ous - ly our serv-ice give;

pf



Hat - ers may be all a - round, Yet in him no hate is found;
Pin - ing may seize all a - round, Yet in him no pin-ing's found;
In the world may greed a-bound, Yet in him no greed is found;
Quench all pining, hate, and greed, Hap - py is the life we lead;

Cres.



Hat - ers may be all a - round, Yet in him no hate is found.
Pin - ing may seize all a - round, Yet in him no pin-ing's found.
In the world may greed a-bound, Yet in him no greed is found.
Quench all pining, hate, and greed, Hap - py is the life we lead.

Cres.

SELF-RELIANCE.

अत्तनाऽव कतं पापं अत्तना वडिडिस्सति ।
अत्तना अकतं पापं अत्तनाऽव विसुण्णति ।
सुडि असुडि पच्चत्तं नाऽहो अहं विसोधये ॥८५॥

Dhammapada, 165.

P. C.

By our-selves is e-vil done, By our-selves we pain en-dure,

By our-selves we cease from wrong, By our-selves be-come we pure.

No one saves us but our-selves, No one can, and no one may;

We our-selves must walk the path, Bud-dhas mere-ly teach the way.

AN ANCIENT RULE.

Dhammapada, 5.

MOZART.

mf

Hate is not o - ver - come by hate; By love a - lone 'tis quelled;

This is a truth of an - cient date, To - day still un - ex - celled.

THE RELIGION OF ALL THE BUDDHAS.

सम्बन्धापस्तु अकरणं कुसलस्तु उपसन्नादा ।
सच्चित्तपरियोदपन्नं एतं बुद्धानसासनं ॥५॥

Dhammapada, 183.

P. C.

Com - mit no wrong, but good deeds do, And let thy heart be pure;

All Bud-dha's teach this doc-trine true, Which will for aye en - dure.

THE THREE CHARACTERISTICS.

*Sabbe sankhara anicca,
Sabbe sankhara dukkha,
Sabbe sankhara anatta.*

Anguttara-Nikaya, III, 134.

L. VAN BEETHOVEN.

Grave.

Choir. mp
1. All con - for - ma - tions Al - ways are tran - sient, Harassed by sor - row,
Solo. f
2. This is the doc - trine Taught by all Buddhas; This is a fact and
Tutti. f
3. Words of the Bud - dha Nev - er can per - ish; They will re - main for

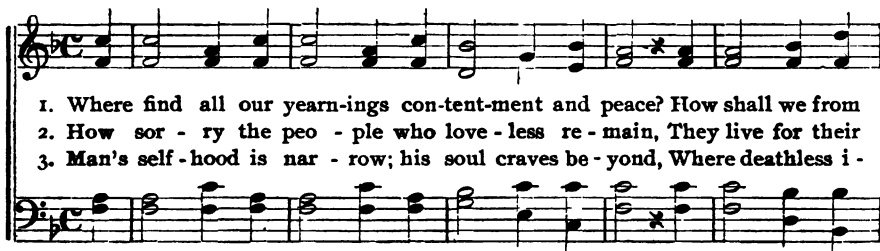
Lack - ing a self. All con - for - ma - tions Al - ways are tran - sient,
Al - ways proves true. This is the doc - trine Taught by all Bud - dhas;
Ev - er and aye. Words of the San - gha Set up a stan - dard,

Harassed by sor - row, Lack - ing a self. All con - for - ma - tions
This is a fact and Al - ways proves true. This is the doc - trine
Point out sal - va - tion, Teach us the Way. Words of the Dhar - ma

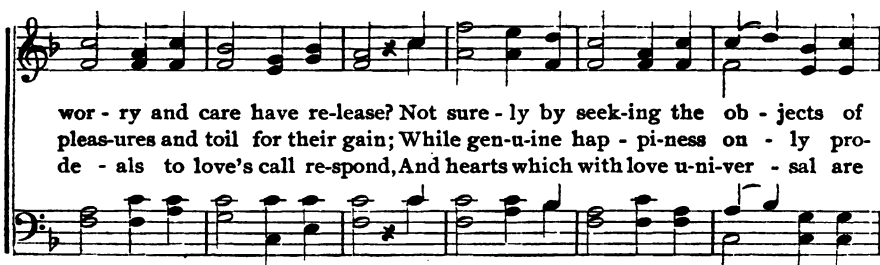
Al - ways are tran - sient, Harassed by sor - row, Lack - ing a self.
Taught by all Bud - dhas; This is a fact and Al - ways proves true.
Truths are in - mor - tal, Er - rors and pas - sions, Will they al - lay.

LOVE UNIVERSAL.

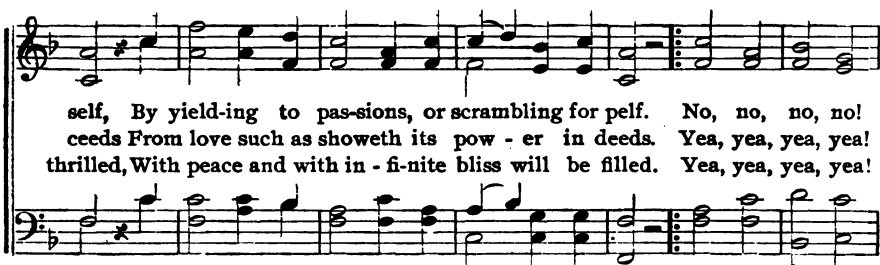
English Folk Song.



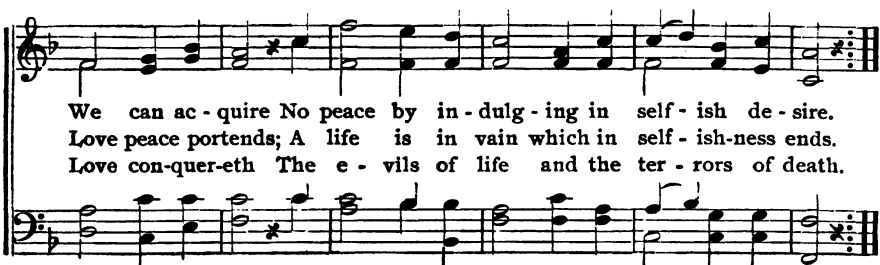
1. Where find all our yearn-ings con-tent-ment and peace? How shall we from
2. How sor - ry the peo - ple who love - less re - main, They live for their
3. Man's self - hood is nar - row; his soul craves be - yond, Where deathless i -



wor - ry and care have re-lease? Not sure - ly by seek-ing the ob - jects of
pleas-ures and toil for their gain; While gen-u-ine hap - pi-ness on - ly pro-
de - als to love's call re-pond, And hearts which with love u-ni-ver - sal are



self, By yield-ing to pas-sions, or scrambling for pelf. No, no, no, no!
ceeds From love such as showeth its pow - er in deeds. Yea, yea, yea, yea!
thrilled, With peace and with in - fi-nite bliss will be filled. Yea, yea, yea, yea!



We can ac - quire No peace by in - dulg - ing in self - ish de - sire.
Love peace portends; A life is in vain which in self - ish-ness ends.
Love con-quer-eth The e - vils of life and the ter - rors of death.

THE GOAL.

DEMETRIUS BORTNIANSKY.

1. Life's sol - ace lies in as - pi - ra - tions Which will re -
2. My heart ex - pand - eth with e - mo - tion To be an

main when we are gone. Im - mor - tal through life's
a - gent of truth's laws; As riv - ers sink in

trans - for - ma - tions Is he whose soul with truth grows
to the o - cean So I'll be one with love's great

one. He hath at - tained life's ve - ry cen - ter,
cause. Love lead - eth to life's ve - ry cen - ter,

The realm where death will ne - ver en - ter.
The realm where death will ne - ver en - ter.

NIRVANA.*

Andantino.

K. VOIGTLÄNDER.
Religious Folk Song

Sweet Nir - va - na. High - est Jhāna! Rap - ture sweet - er than all
pleasures, Thou the meas - ure of all meas - ures, Thou the
treas - ure of all treas - ures; O im - mor - tal Buddh - a - hood!

* The last line can be replaced by the following more sonorous refrains: *Asokam nibbanapur*, which means "sorrowless city Nibbana"; *akatam asankharam*, which means "uncreate non-material"; *mokkha, saccam, akkham*, which means "liberation, truth, imperishable"; *jattikkhaya, nirodha*, which means "end of births, cessation."

KARMA, THE LAW OF DEEDS.*

P. C.

Plain is the law of deeds, Yet deep it makes us pause; The

har-vest's like the seeds, Re-sults are like the cause; Ap-ply thy will to

con moto.

no-ble use, Good deeds bring forth no ill, Bad deeds no good pro-duce.

* The words are taken from the author's *Karma, a Story of Buddhist Ethics*, Chicago, Open Court Publishing Co., 1903.

BRIDAL CHORUS.

RICHARD WAGNER in "Lohengrin."

Hail to the groom, Hail to the bride, Hail to their u-nion Which

love has sanc-ti-fied. A-ges to come, Nas-cent in growth,

Bless you and wit-ness Your pled-ges of troth. Love that is pure, is

BRIDAL CHORUS. (CONTINUED.)

Strong-er than death; Pure be your pur-pose, Pure be your faith.

p

This system contains the first line of music. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "Strong-er than death; Pure be your pur-pose, Pure be your faith." The piano part includes dynamic markings such as accents (>) and a piano (*p*) marking.

Faith-ful af - fi - ance, Link your al - li - ance, Bright hopes guide you,

This system contains the second line of music. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "Faith-ful af - fi - ance, Link your al - li - ance, Bright hopes guide you,". The piano part includes various musical notations such as slurs and ties.

For - tune be - tide you! Join then your hands U - ni - ted for life;

This system contains the third line of music. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "For - tune be - tide you! Join then your hands U - ni - ted for life;". The piano part includes various musical notations such as slurs and ties.

BRIDAL CHORUS. (CONCLUDED.)

Brave - ly meet fate as hus - - band and wife. Hail to the groom!

Dim. p

This system contains the first line of the musical score. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "Brave - ly meet fate as hus - - band and wife. Hail to the groom!". The piano part includes a dynamic marking of *Dim. p* (diminuendo piano).

Hail to the bride! Hail to their un-ion Which love has sanc-ti - fied! A-ges to come,

mf

This system contains the second line of the musical score. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The lyrics are: "Hail to the bride! Hail to their un-ion Which love has sanc-ti - fied! A-ges to come,". The piano part includes a dynamic marking of *mf* (mezzo-forte).

Nas-cent in growth, Bless you and wit-ness Your pled - ges of troth.

Cres. f Dim. p

This system contains the third and final line of the musical score. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The lyrics are: "Nas-cent in growth, Bless you and wit-ness Your pled - ges of troth.". The piano part includes dynamic markings of *Cres.* (crescendo), *f* (forte), and *Dim. p* (diminuendo piano).

AMITABHA.


O Amitabha, wondrous thought!	Causation's dire necessity,
O wisdom which Lord Buddha	Dread of the blind, is yet the key
taught,	To every doubt and query.
Profound and full of beauty!	Eternal truth when understood
Thou, the abiding and sublime,	Turns curse to bliss, the bad to good
Art never moved in change of time,	And gives new strength the weary.
O teacher of life's duty.	Filling
Brighten,	And stilling
Enlighten,	All the yearning
Cleanse from error,	Of souls burning
Free from terror;	For resplendent
Newly quicken	Glories in the realms transcen-
Those who are with blindness	dent.
stricken.	

O use life's moments while they flee,
In aspect of eternity:
In acts abides the actor.
Eternity is immanent,
And life remains, such as 'tis spent,
For aye a living factor;
Sowing,
Seeds growing,
Never waning
But attaining
To resplendent
Glories of the realms transcen-
dent.

AMITABHA.

The text under the music is taken from the author's *Sacred Tunes for the Consecration of Life*, page 13. Thought and sentiment are the same as in the accompanying Buddhist version of this hymn.

PHILIPP NICOLAI.



1. E - ter - ni - ty, thou wondrous word, With hallow'd awe my soul hast stirr'd. Deep
thought and yet so sim - ple! Thou the a - bi - ding and sub - lime, Art
nev - er moved in change of time, A rock for church and tem - ple.
Fill - ing And still - ing All the yearn - ing Of souls, burn - ing
For re - splen - dent Glo - ries of the realms tran - scend - ent.

AT THE GRAVE.

How transient are things mortal!
How restless is man's life!
But Peace stands at the portal
Of Death, and ends all strife.

Life finds its consummation;
Days end in evening gloom;
But souls, with life's cessation
Sink not into the tomb.

The body falls to ashes,
But spirit will not die;
In sacred memory-flashes
The soul can death defy.

Life is a constant parting—
One more the stream has crossed;
But think ye who stand smarting
Of that which ne'er is lost.

The past can't be recovered,
And yet it is not gone:
Love's ties can not be severed,
Love's blessing will live on.

Our hearts for love are yearning;
'Tis love that life controls.
Dust is to dust returning,
But souls remain with souls.

All rivers flowing, flowing
Must reach the distant main;
The seeds which we are sowing
Will ripen into grain.

AT THE GRAVE.

KARL FRIEDRICH ZELTER.

How tran - sient are things mor - - tal, How

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 6/4. The vocal line begins with a quarter note G4, followed by quarter notes A4, B4, C5, and D5, then a half note E5. The piano accompaniment starts with a whole note chord of G4, B4, and D5, followed by a half note chord of G4, B4, and D5, and a quarter note chord of G4, B4, and D5.

rest - less is man's life. But Peace stands at the

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note D5, a half note E5, and a quarter note F#5. The piano accompaniment features a half note chord of G4, B4, and D5, followed by a quarter note chord of G4, B4, and D5, and a half note chord of G4, B4, and D5.

por - tal of Death, and ends all strife.

The third system concludes the piece. The vocal line has a quarter note G4, a half note A4, and a quarter note B4. The piano accompaniment features a half note chord of G4, B4, and D5, followed by a quarter note chord of G4, B4, and D5, and a half note chord of G4, B4, and D5. The system ends with a double bar line and a fermata over the final notes.

IMMORTALITY OF DEEDS.

The end of life is sure,
But do not sigh ;
For deeds true, good, and pure,
Forevermore endure,
They do not die.
When bodies fall to dust
Our weary hands will rest,
Our life's work yet will live,
We need not grieve.

Life's every throb and thrill
Of ages past
Remains for good or ill
A living presence still
That eye will last.
Our fathers have not gone—
Their thoughts are living on,
Their sentiments warm our heart,
Their souls ne'er part.

A struggle is our life,
But death brings peace.
Our labors in the strife,
Our sorrows ever rife,
Will only cease
When all our vanities
And life's inanities
Are giv'n with our last breath
Over to Death.

The school of life is stern ;
Toil is our lot.
But those who aspire and learn
Can make their souls etern,
They tremble not.
A life is quickly past
But all its good shall last.
The examples which we give
Will always live.

Those do not live in vain
Who leave behind
A memory without stain,
Or the least humble gain
Unto mankind.
Through deeds which they have done
The world has better grown.
A blessing they will be
Eternally.

IMMORTALITY OF DEEDS.

Melody by the Author.
Arranged by ALBERT PROX.

Maestoso.

mf
1. The end of life is sure, But do not sigh:

Crescendo.

For deeds true, good, and pure For - ev - er - more en - dure,

Cantabile.

f They do not die. *p* When bod - ies fall to dust *p* Our

cresc.

wear - y hands shall rest, Our life's work yet will live, We

f *mf* *f* *Dim.* *Rit.*

need not grieve; Our life's work yet will live, We need not grieve.

GEMS OF BUDDHIST POETRY.

MIND.

Creatures from mind their character obtain, Mind-made they are, mind-mar- shalled they remain; Thus him whose mind corrupted thoughts imbue, Regret and pain unfailing will pur- sue. E'en so we see draught-oxen's heavy heel Close followed by the cart's o'erbur- dened wheel.	Creatures from mind their character obtain, Mind-made they are, mind-mar- shalled they remain; Thus him whose mind good and pure thoughts imbue Serenest bliss unfailing will pursue. F'en so we see things moving in the sun By their own shadows close attended on.
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Dhammapada, 1-2.

UNFAILING.

Nowhere in the sky, Nowhere in the sea, Nor in the mountains high, Is a place where we From the fate of death can hide, There in safety to abide.	Nowhere in the sky, Nowhere in the sea, Nor in the mountains high, Is a place where we From the curse of wrong can hide, There in safety to abide.
--	---

But where'er we roam,
As our kin and friends
Welcome us at home
When our journey ends,
So our good deeds, now done, will
Future lives with blessing fill.

Dhammapada, 127-8; 119-120.

THE BANE OF MAN.

As fields are damaged by a bane,
So 'tis conceit destroys the vain.
As palaces are burned by fire,
The angry perish in their ire.
And as strong iron is gnawed by rust,
So fools are wrecked through sloth
and lust.

Dhammapada, 258; 240.

LIFE OR DEATH.

Earnestness leads to the State Im-
mortal;
Thoughtlessness is grim King Yama's
portal.
Those who earnest are will never die.
While the thoughtless in death's
clutches lie.

Dhammapada, 21.

THE HEART.

A hater makes a hater smart,
The angry cause alarm,
Yet does an ill-directed heart
Unto itself more harm.

Parents will help their children, sure,
And other kin-folks will;
But well-directed hearts procure
A bliss that's greater still.

Dhammapada, 42-43

THE ROOF.

Into an ill-thatched house the rains
Their entrance freely find;
Thus passion surely access gains
Into an untrained mind.

Into a well-thatched house the rains
Their entrance cannot find;
Thus passion never access gains
Into a well-trained mind.

Dhammapada, 13-14.

BEATITUDE.

Cherishing father and mother,
And wife and children; this
And love of a peaceful calling,
Truly, is greatest bliss.

Practising lovingkindness,
Befriending one's kindred: this
And to lead a life that is blameless
Truly is greatest bliss.

Self-control and wisdom,
The four noble truths,—all this,
And attainment of Nirvana,
Truly is greatest bliss.

Sutta-Nipata, 261-2; 266.

THE BEST WEAPONS.

With goodness meet an evil deed,
With lovingkindness conquer wrath.
With generosity quench greed,
And lies, by walking in truth's path.

Dhammapada, 223.

UNIVERSAL GOODWILL.

Suffuse the world with friendliness,
Let creatures all, both mild and stern,
See nothing that will bode them harm,
And they the ways of peace will learn.

Chulla-Vaga, v, 6.

THE REALM OF THE UNCREATE.

Question:

Oh! Where can water, where can wind,	Good, bad; long, short; and coarse and fine;
Where fire and earth no footing find?	And where do name and form both
Where disappears the "mine" and "thine,"	cease To find in nothingness release?

Answer:

'Tis in the realm of radiance bright, Invisible, eternal light, And infinite, a state of mind, There water, earth, and fire, and wind,	There disappears the "mine" and "thine," Good, bad; long, short; and coarse and fine. There, too, will name and form both cease, To find in nothingness release.
And elements of any kind, Will nevermore a footing find;	

Digha-Nikâya, xi, 67.

EDIFICATION.

Vast as the sea Our hearts shall be, And full of compassion and love. Our thoughts shall soar Forevermore High like the mountain dove.	We anxiously yearn From the Master to learn, Who found the path of salvation. We follow His lead Who taught us to read The problem of origination.
---	---

From "Buddhist Chants and Processions," *Journal of the Buddhist Text Society of India*, Vol. III, Part II.

EGOTISM CONQUERED.

If like a broken gong
Thou utterest no sound:
Then only will Nirvâna,
The end of strife be found.
Dhammapada, 134.

THE VICTOR.

Behold the muni wise and good,
His heart from passion free.
He has attained to Buddhahood
Beneath the Bodhi tree.
Fo-Sho-Hing-Tsan-King, 1088.

THE EGO ILLUSION.

Mâra, the Evil One:

So long as to the things
Called "mine" and "I" and "me"
Thy anxious heart still clings,
My snares thou canst not flee.

The Disciple:

Naught's mine and naught of me,
The self I do not mind!
Thus Mâra, I tell thee,
My path thou canst not find.

Samyutta Nikâya, iv, 2-9.

IN THE WORLD NOT OF THE
WORLD.

As lilies on a dung-heap grow
Sweet-scented, pure and fine,
Among the vulgar people, so
Should the disciple shine.

Dhammapada, 58-59.

TRANSCIENCY.

The king's mighty chariots of iron
will rust,
And also our bodies resolve into dust;
But deeds, 'tis sure,
For aye endure.

Dhammapada, 151.

RIGHT AND WRONG.

Oh, would that the doer of right
Should do the right again!
Oh, would that he might take delight
In the constant doing of right;
For when
A man again and again does the
good
He shall enjoy beatitude.

Oh, would that the doer of wrong
Should not do wrong again!
Oh, would that he did not prolong
His career of doing wrong;
For when
From wrong a man will not refrain
At last he'll have to suffer pain.

Dhammapada, 118.

THE BLISS OF THE GOSPEL.

So blest is an age in which Buddhas
arise,
So blest is the truth's proclamation,
So blest is the Sangha, concordant
and wise,
So blest a devout congregation!

And if by all the truth were known,
More seeds of kindness would be
sown,
And richer crops of good deeds
grown.

Dhammapada, 194.

SWEETER.

Sweet in the world is fatherhood,
And motherhood is sweet;
But sweeter is the thought of good,
If nobly our hearts beat.

Sweeter a life to old age spent
In truth and purity;
Sweeter to reach enlightenment
And keep from evil free.

Dhammapada, 332-333.

THROUGHOUT THE FOUR QUARTERS.

The Tathagata's thoughts the four
quarters pervade
With his pure and unlimited love—
With his love so profound and of
noblest grade,
Far reaching below and above.

As a powerful trumpeter makes him-
self heard,
The four quarters around and
about,
So to all the world the Tathagata's
word
Goeth forth and leaveth none out.

Teviggasutta, iii, 1-2.

A BUDDHIST MAXIM.

Who injureth others
Himself hurteth sore;
Who others assisteth
Himself helpeth more.
Let th'illusion of self
From your mind disappear,
And you'll find the way sure;
The path will be clear.
From the author's *Karma*.

DEVOTION.

In the mountain hall we are taking
our seats,
In solitude calming the mind;
Still are our souls and in silence pre-
pared
By degrees the truth to find.
From "Buddhist Chants and Proces-
sions," *Journal of the Buddhist Text
Society of India*, Vol. III, Part II.

DEEDS LIVE ON.

Naught follows him who leaves this
life;
For all things must be left behind:
Wife, daughters, sons one's kin, and
friends,
Gold, grain and wealth of every kind.
But every deed a man performs,
With body, or with voice, or mind,
'Tis this that he can call his own,
This will he never leave behind.

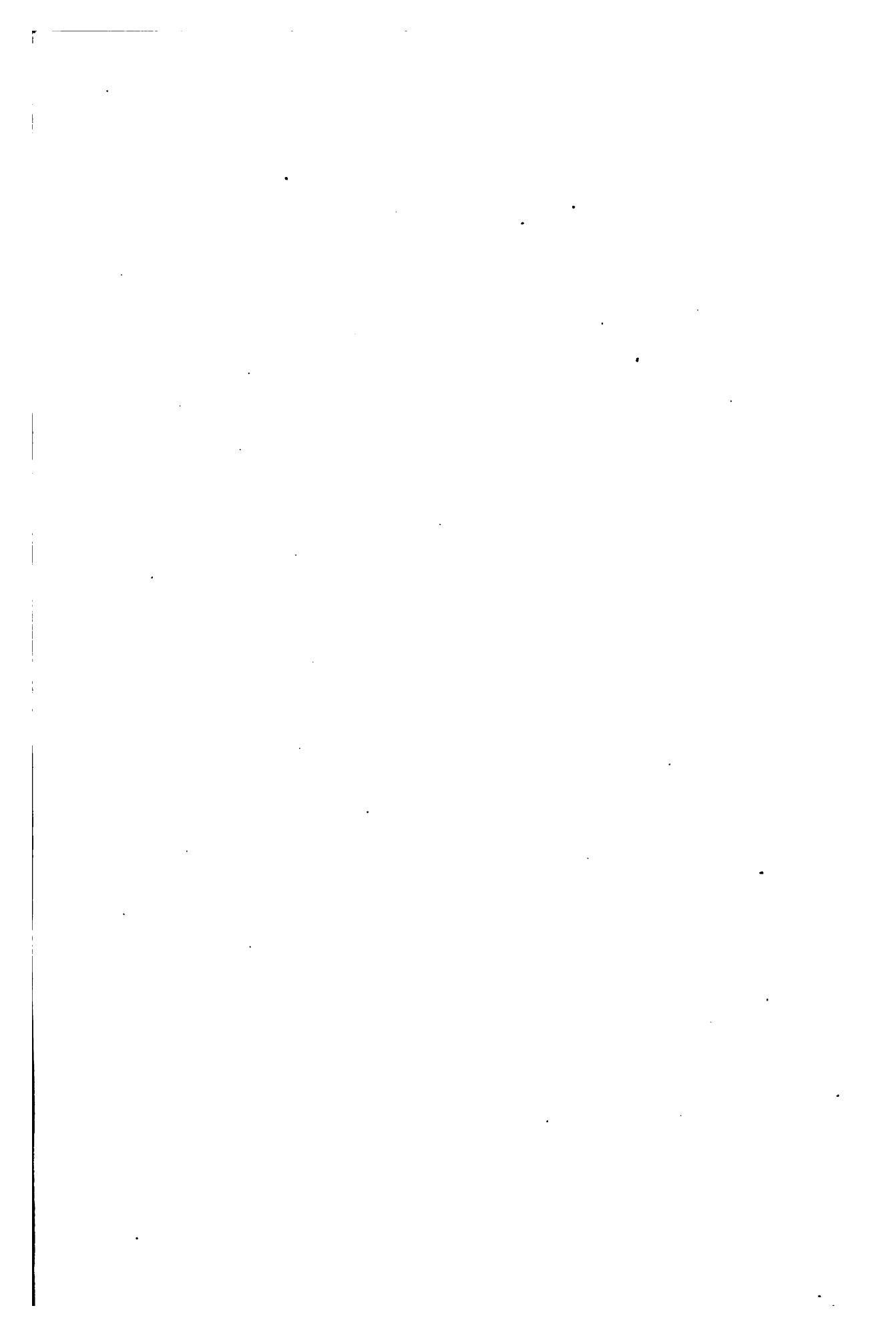
Deeds like a shadow ne'er depart:
Bad deeds can never be concealed;
Good deeds cannot be lost and will
In all their glory be revealed.
Let all then noble deeds perform
As seeds sown in life's fertile field;
For merit gained this life within,
Rich blessings in the next will yield.
Samyutta Nikâya, iii, 2, 10.

THE UNCREATE.

Cut off the stream that in thy heart
is beating:
Drive out lust, sloth, and hate;
And learnest thou that compound
things are fleeting,
Thou know'st the uncreate.
Dhammapada, 383.

BE RESOLUTE.

What should be done, ye do it,
Nor let pass by the day;
With vigor do your duty,
And do it while ye may.
Dhammapada, 313.



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Buddhist hymns; versified translated
Andover-Harvard

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